

United States Department of the Interior
Heritage Conservation and Recreation Service

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCERS use only

received

date entered

1. Name

historic Rosebud Ranch

and/or common Rosebud Farm

2. Location

street & number P. O. Box 61 (one and one-half miles north of Hood) not for publication

city, town Hood vicinity of congressional district 14

state California code 06 county Sacramento code 07

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Dennis Grey Richard Lambert (owner of barn only), Hood, CA

street & number P. O. Box 61

city, town Hood vicinity of state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Sacramento County Courthouse

street & number 901 'G' Street

city, town Sacramento state California

6. Representation in Existing Surveys

title None has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town state

7. Description

Condition

☐ excellent
☒ good
☒ fair

Check one

☐ deteriorated
☐ ruins
☐ unexposed

☐ unaltered
☒ altered

Check one

☒ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

Rosebud Ranch was a 19th century farm complex of structures sited close to the Sacramento River and containing at least 1200 acres of land during its prime years of activity and production.

At present, the remaining components of the complex include the main house, water tower, smokehouse, two garage-type buildings, three small sheds, and a small 2 room building. The barn, part of the original complex, now lies on land owned by another individual.

The main house, built by William Johnston and designed by Nathaniel Goodell in approximately 1877, is the original ranch residence and the focal point for the farm grouping. The structure is a two story (with raised basement) wooden Italianate building with a low hipped roof over the front portion and a gabled section to the rear. Its design includes virtually all the earmarks of Italianate styling: the windows are slightly arched; there are wooden quoins at the building corners in imitation of the masonry detailing of Italian Renaissance prototypes. The proportions are vertical in emphasis, and carefully elegant; and there is a paneled frieze, elaborate brackets, and soffited eaves. The window facings are much more elaborate than in the standard builder's version of the style: a series of increasingly recessed moulding profiles create a rich textural surface and complex shadow lines. The carved section across the top of the window is doubled, with the second set of mouldings projecting beyond the lower to form a drip sill. A keystone tops the window composition.

The porch occupies the northern portion of the west facade, and is supported by four fluted columns of the Corinthian order. The canopy was once topped by a balustrade. The porch and stair railings are quite wide and quite low, accentuating the high main floor ceilings and the vertical proportions of the house itself. Railings are carried on turned balustrades of classical derivation. Elaborate newel posts terminate in urn-like finials. The double entrance door is topped by a semi-circular transom.

The house sits upon a pedestal formed by a partially above ground basement story. The brick walls of the basement are pierced with arched window openings echoing those of the house above. The basement contains a wine cellar.

Decorative brackets support the structure's encircling cornice, as well as that of the stacked bays at each floor level, and the porch. They provide an important ornamental counterpoint to the horizontality of the window moulding and shiplap siding. Rather unusual colonettes decorate the corners of the angled bays, both at the facade and at the side. The two-story slanted bays provide a strong vertical compositional component.

The interiors of the house are very fine and essentially original. The interior entry hall is high ceilinged and very decorated with ornate molding designs and a ceiling medallion. The stair balustrade is turned, terminating in a handsome newel post. The wood is still painted with the false graining common to the period. A marble topped coffin corner occurs in the upper portion of the stair hall. The front parlor still retains all of its decorative cornice moldings, ceiling medallion, and flocked French wall paper.

The back parlor contains a handsome marble fireplace with fluted columns. Original drawing room sliding doors are still in place between it and the adjacent dining room.

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Hardwood floors were installed in 1918 and glassed french doors placed between front and back parlors. The original sliding doors separating the two rooms remain in place recessed within the walls.

The dining room also contains a marble fireplace and decorative firescreen. The wainscoting is false grained in light and dark wood.

The additional room or rear parlor behind the formal dining room also contains a marble fireplace, elaborate ceiling molding and a ceiling medallion. This room has been extended somewhat to the north to enclose the former porch that extended along this side of the house.

The kitchen has been remodeled partially but still retains original wainscoting and cupboards, and hardware, dated 1872.

The brick walled basement contains various rooms including a wine cellar, a remodeled living unit with a bedroom and a parlor, a bathroom and several formerly used areas such as the coal bin, storage, etc.

The upstairs bedrooms are also essentially original, and contain built-in sinks with marble basins.

The rear portion of the upstairs has been remodeled to expand bedrooms over former porches and redo an older bathroom.

The gabled rear portion of the house contains the kitchen and servants' bedrooms, functioning essentially as a utility wing to the main house. A decorative cut balustrade extends along most of the rear of the house, enclosing a raised deck-like area.

The mansion contains eleven major rooms including six bedrooms, dining room, kitchen, living rooms, parlor, study, three baths, plus a full basement, with a wine cellar.

Alterations to the main house occur at the rear. The original rear side porch has been enclosed and bedrooms added above. A small additional two story extension has been added to the kitchen below and bathrooms above. It is also gabled and contains similar window mouldings to the original rear of the house.

The original porch on the rear north side of the house has also been enclosed and both the bedrooms and downstairs room expanded.

Decorative elements now missing include a turned balustrade above the porch and widow's walk topping the roof.

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Exterior buildings include a pump house (water tower, four stories high), garage, brick smoke house, a two room cottage, and three small storage sheds. A 20 by 40 foot pool stands in a rose garden to the south.

The four story well house/pump tower is the most architecturally interesting of the numerous out buildings. The wall of the first three floors is battered and sheathed in shingles. The upper floor, whose walls are vertical is sheathed in shiplap siding. Six over six light double-hung windows puncture the surface at irregular intervals. There are brackets and a cornice to terminate the composition. The balustrade is a recent improvement, and allows enjoyment of a spectacular view of Rosebud Ranch, the river, and vast stretches of the San Joaquin Valley.

The barn is a rectangular two story gabled structure 60' wide and 90' long. The building is sheathed with shiplap siding and much of the ground floor is open for easy vehicular access. The barn lies just east of the present property line, but it is being included in the nomination because of its importance both visually and historically to the farm complex. The present owner of Rosebud Farm has plans to acquire the barn, and restore it to the farm holdings.

The smoke house is a one story brick structure, 10' by 15' with a hipped roof and a door centered in the north facade.

There are two garages, each 20' by 20'. The western-most is an open shed with a hipped roof. The other is roofed by a shallow gable and has sliding doors for vehicle access.

At the north eastern corner of the property are three sheds in a row behind a small cottage. The cottage is a one story, 15' by 25', two roomed gabled structure with vertical board and batten siding. The sheds, just north of the cottage, are all 7' by 10'. Two of them are identical, with flush horizontal siding and gabled roofs. The third has a single-pitch roof at a slight angle, and is sheathed with vertical boarding.

The original farm complex buildings, the house, pump house or water tower, smokehouse, and barn are important and informative remnants of the 19th century working ranch. As such, they retain more significance than other later remaining Rosebud structures, and are important to the visual imagery and setting of this fine complex.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates Ca. 1877 **Builder/Architect** Nathaniel Goodell

Statement of Significance (in one paragraph)

Rosebud Farm, with the William Johnston residence, is a significant property both as an important design of a major architect, and as an outstanding architectural example of its type and style. The property also possesses historical importance due to its strong associations with two individuals of statewide significance.

The principal building of this original farm complex is the work of a master architect of the Sacramento area, Nathaniel Goodell. Goodell designed the Governor's Mansion and the Heilbron House in Sacramento, both of which are listed on the National Register of Historic Places. Architecturally, the structure is a virtually classic example of the Italianate style, rather highly ornamented considering the context of its rural environment.

The farm/ranch complex was built by an early California pioneer of note. William Johnston, its builder-owner, was an early California agricultural figure, as well as state legislator and Senator pro tem. Johnston was deeply involved in riparian rights during California's settlement days and served once as a commissioner and representative from California to Washington regarding river reclamation, successfully securing an appropriation.

Yet another individual of note associated with the house is the wellknown artist, Wayne Thiebaud, who lived in the house from 1967 to the mid-1970's. Thiebaud is a national arts figure with work in most of the nation's major 20th century museum collections.

The architectural significance of the principal structure derives both from its high design qualities and its creation by a master architect.

This house was designed by Nathaniel Dudley Goodell, an early emigrant to Sacramento who became a highly respected architect in the Sacramento area. Goodell designed the sumptuous Albert Gallatin Mansion that served as the California State Governor's Mansion from the early 1900's until 1967. Goodell's Governor's Mansion is itself both recorded by HABS and listed on the National Register of Historic Places.

Goodell began his career as a carpenter and joiner. Born in Belchertown, Massachusetts, in 1814, he learned his trade at Amherst, and later went to Springfield for a year to continue his studies. His early works included the City Hall for Belchertown where he was born, three factories, and several hundred houses for the largest cotton manufacturing firm in the state. Thus he came to California as an experienced designer/builder unlike many emigrant/architects, who came to California and began the profession without any previous training in the field.

Goodell's first architectural work in Sacramento, the Wachhorst Jewelry store, was built in 1863. Although employed in the design of other buildings in the 1860's, he did not list himself as an architect in the city directories until 1869. Goodell's architectural office was located in the basement of Pioneer Hall, 100th 7th Street in Sacramento, a

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building he designed himself. Goodell was very active in the Sacramento Chapter of the Society of California Pioneers, his client for this work. He was president of the Pioneers 1877-78 and served as a director for 20 years.

Some of Goodell's notable architectural accomplishments during the 1870's and 1880's included the Sacramento Grammar School, the County Hospital, the Armory Hall, a home for Mrs. Crocker, a number of stores and residences, and the Masonic Hall in Woodland. He also designed alterations and additions for prominent Sacramentans including Leland Stanford, the Hale brothers, and both Huntington and Hopkins of the railroads "Big Four". The list of his works in the area is very extensive. Two of his designs, the Governor's Mansion and the Heilbron House, are listed on the National Register of Historic Places.

Goodell also did work in communities surrounding Sacramento including the Johnston House in Hood and the Masonic Hall in Woodland.

Goodell's earliest structures reflect his New England origins. His later designs such as the Heilbron and Gallatin houses, reflect the Second Empire and Italianate styles popular during the 1870's and 1880's in California.

Goodell's residential architecture had several distinguishing characteristics. The most notable is his use of the mansard roof. It appears that the majority of houses possessing mansard roofs in Sacramento in the 19th century were the work of Goodell. His Governor's Mansion is a uniquely fine rendition of this Second Empire work.

Another characteristic was his use of an ornate version of the Italianate style. Goodell's works are generally highly decorated. Several of his buildings have extremely ornate exteriors with bracketed cornices, deep hood mouldings over dormer windows, distinctive shingle patterns on the mansard roofs, slanted two story bays and elaborately decorated porches. He had a tendency to repeat the use of particular decorations on different buildings and thus developed some "trademarks" that serve to identify his work. His creative and facile use of wood most certainly stems from his background of carpentry.

His Heilbron House tends to combine the Italianate with Second Empire styles, adding a mansard roof and hooded dormers to an Italianate facade. The Johnston House is simpler and earlier, and reflects primarily Italianate features. As such it appears to be the largest and finest extant example of Goodell's work in this style.

The massing of the Johnston House is more compact and lacks the tower of the Governor's Mansion, but its decorative detail is rich and varied. The composition of the structure reflects one of the standard formats of the style with its slanted facade bay next to

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an ornamented canopied entry. The verticality of Italianate styling influences is reflected in the design elements of the facade. Classic ornament has been modified to conform to Italianate expressions and slender tall windows with their accompanying ornamentation accent the verticality that characterizes the style.

The quoins at the corners of the structure reflect the masonry work of Italian Renaissance styles. The window hoods are handsomely executed and the bay colonettes are turned in an unusual design.

The Johnston House, unlike the Heilbron House in Sacramento, represents a rather earlier and somewhat simpler Italianate type. The form of the building is not as sculptural as later Italianate/Second Empire combinations. The composition is essentially frontal, the earlier symmetry of Greek Revival styling altered by the slanted bay, and not yet reflective of the freedom of composition and combination of forms to be seen in Second Empire and later Queen Anne styles.

The design seems little affected by its rural environment, retaining its formality and rich ornamentation in spite of its country setting. The carefully planned front garden and roadway that announces the front entrance of the house, enhances this formality and the stately appearance of the house. The lush landscaping and mature plant remnants of the garden's earlier days, surround the house and complete its strong 19th century imagery.

Rosebud Ranch is significant as a remnant of a 19th century river ranch complex. It was essentially a self sufficient entity with its own orchard, farm land, and products, and a large dairy herd. At the height of its productivity, Rosebud Ranch comprised 1200 acres, with crops of fruit, grain, and vegetables, and a dairy herd of 100 Jersey cows whose butter commanded a higher price than that of any other brand.

A few of the early ranch buildings reflecting these past uses still remain, and help to convey the original concept of the farm and its 19th century self-sufficiency and character. The water tower, the smokehouse and the barn are the principal farm complex remnants.

The main house at Rosebud Ranch was built by a notable California pioneer, William Johnston. Johnston, a native of Pittsburgh, Pennsylvania, came to California in 1849 to seek his fortune in the gold fields. A year in the El Dorado mines netted him enough money to purchase the river side land where he built Rosebud Ranch.

Johnston's success as an agriculturist brought him principal state offices in the Grange, as well as national Grange delegacy, and the presidency of the Grange's Cooperative Business Association.

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Johnston also helped to organize the People's Savings Bank of Sacramento and held the office of both director and vice president. A prominent Republican, he was elected to State office, first as a member of the Assembly, and then as state senator, serving as Senate pro tem in 1880.

Johnston was also a member of the State Board of Equalization and a Director of the Christian College of Santa Rosa.

After Johnston's death in 1905, the home continued to be occupied by Johnston family members for four more generations.

Yet another individual of note associated with the house is the nationally prominent artist, Wayne Thiebaud. Thiebaud first came to national attention as an artist in the 1960's. On the basis of his subject matter, namely mass-produced food on counters and shelves, Thiebaud was identified strongly with the Pop Art movement of that era. His later figure paintings and the subsequent development of realism make it clear that his allegiances lie with realism rather than Pop Art.

Born in Mesa, Arizona, in 1920, Thiebaud came into the artist profession through commercial activities. Before concentrating on easel painting, he was first a cartoonist, sign painter, then an art director in advertising. He was over thirty years old before he had a one-man show.

He has been a Professor of Art at the University of California at Davis for a number of years and one of a group of notable new Northern California artists who have achieved national recognition in recent years, essentially as exponents of a west coast 'realism' movement which may have been generated, and certainly was encouraged by, Bay Area painter David Park. Thiebaud's paintings hang in the Museum of Modern Art, the Metropolitan Museum of Art, the Library of Congress, the Fogg Art Museum, the Whitney Museum of American Art, and the Chicago Art Institute.

His prime concern, like that on Andy Warhol and Jasper Johns, has been for perceptual analysis of known quantities. There is in Thiebaud's paintings a seemingly inappropriate veneration for objects of little importance, while figures take on the appearance of objects without hierarchy of focus. Wayne Thiebaud's artistic contribution has been to make us reassess how we normally view the world.

9. Major Bibliographical References

see continuation sheet

10. Geographical Data

Acreage of nominated property 3.79 acres

Quadrangle name Clarksburg, CA

Quadrangle scale 1:24000

UMT References

A

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Zone Easting Northing

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Verbal boundary description and justification

see continuation sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title Paula Boghosian

organization Historic Environment Consultants

date April 3, 1979

street & number 2306 J Street

telephone (916) 446-2447

city or town Sacramento

state California

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

 national state X local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

title

date

7/21/79

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I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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"Sacramento County and Its Resources", 1894 & 1895 Souvenir of the Sacramento Bee.

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Lawrence Alloway, Topics in American Art Since 1945, New York, W. W. Norton & Co., Inc., 1975.

John Caplano, Wayne Thiebaud, Exhibit on Catalog, Pasadena Art Museum, Pasadena, 1968.

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Wayne Thiebaud Survey 1947-1976, Phoenix Art Museum, Phoenix, Arizona, September 10-October 17, 1976.

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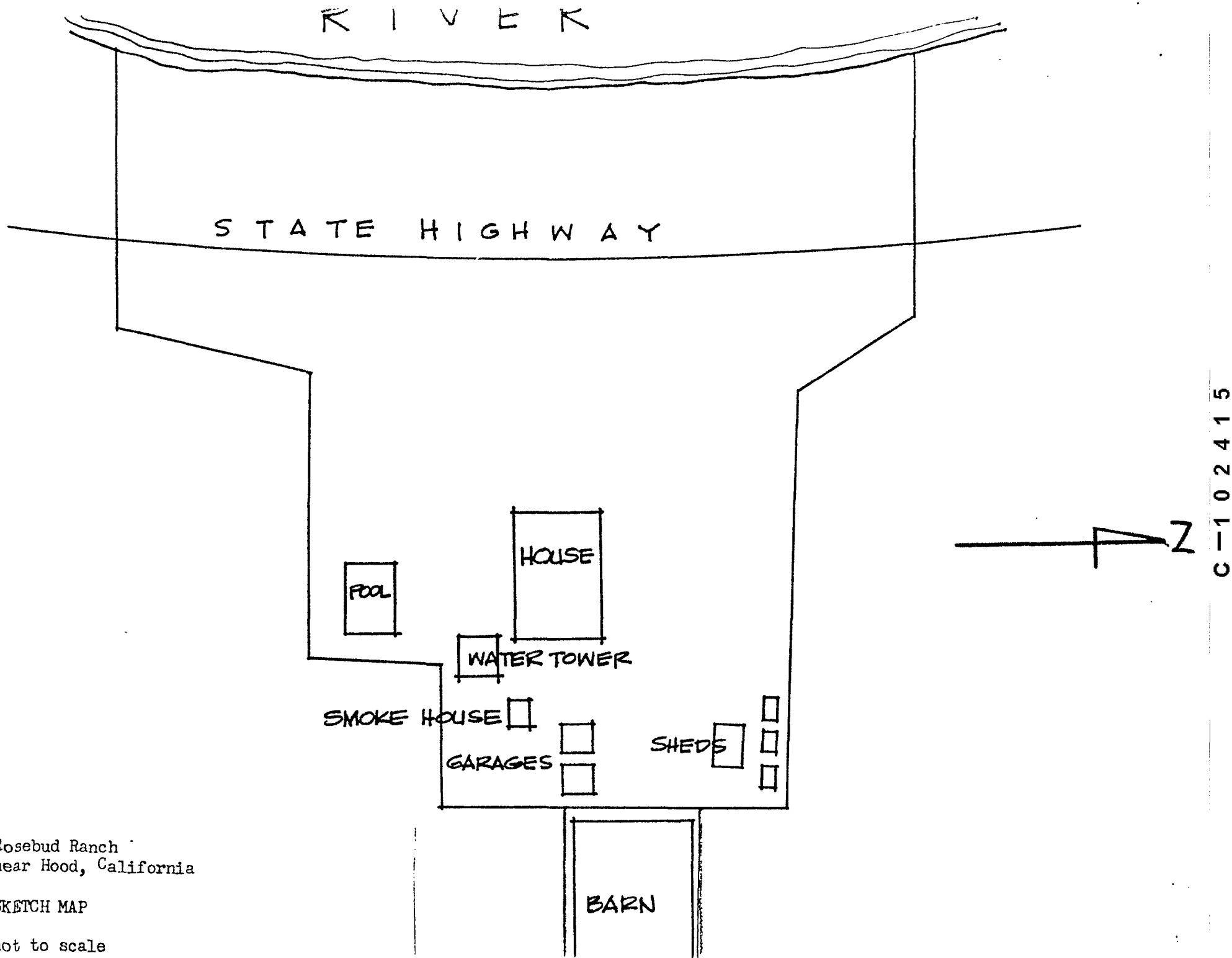
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PAGE 1

Recorded in Book 30 of Surveys, at page 8,
Beginning at a one-inch iron pipe marking the Southeast corner of Block Q as said Block is shown and so designated on the "Amended Plat of Hood," recorded in the office of the Recorder of said County in Book 15 of Maps, Map. No. 45; thence, from said point of beginning, South 89 25' 00" East 191.2 feet to a point on the Southerly prolongation of the centerline of the Southern Pacific Railroad tracks; thence along said centerline North 00 35' 00" East 6317.42 feet; then, North 62 32' 06" West 1345.87 feet to a two-inch iron pipe monument being the true point of beginning; thence, from said true point of beginning, South 26 15' 54" West 219.30 feet to a cross cut on the top of a concrete irrigation distribution box; then, North 70 44' 06" West 76.00 feet; thence, South 31 45' 54" West 77.22 feet; thence North 53 09' 06" West 172.00 feet; then, South 78 42' 54" West 176.13 feet to a point in the center of a paved road; thence, North 55 34' 06" West 106.49 feet to the low water line of the Sacramento River as described in a deed recorded in said Recorder's office on November 24, 1937 in book 659 Official Records, at page 264; thence, along said low water line the following three courses and distances: (1) North 34 25' 54" East 272.01 feet, (2) North 18 25' 54" East 85.00 feet; and (3) North 21 55' 54" East 74.74 feet; thence South 70 16' 06" East 107.97 feet to a point in the center of a paved road; thence, continuing South 70 16' 06" East 48.77 feet to a one-inch iron pipe monument at the top of the existing levee; thence, South 20 01' 06" East 108.10 feet to a two-inch iron pipe monument at the base of a walnut tree; thence South 62 32' 06" East 241.75 feet to the true point of beginning.

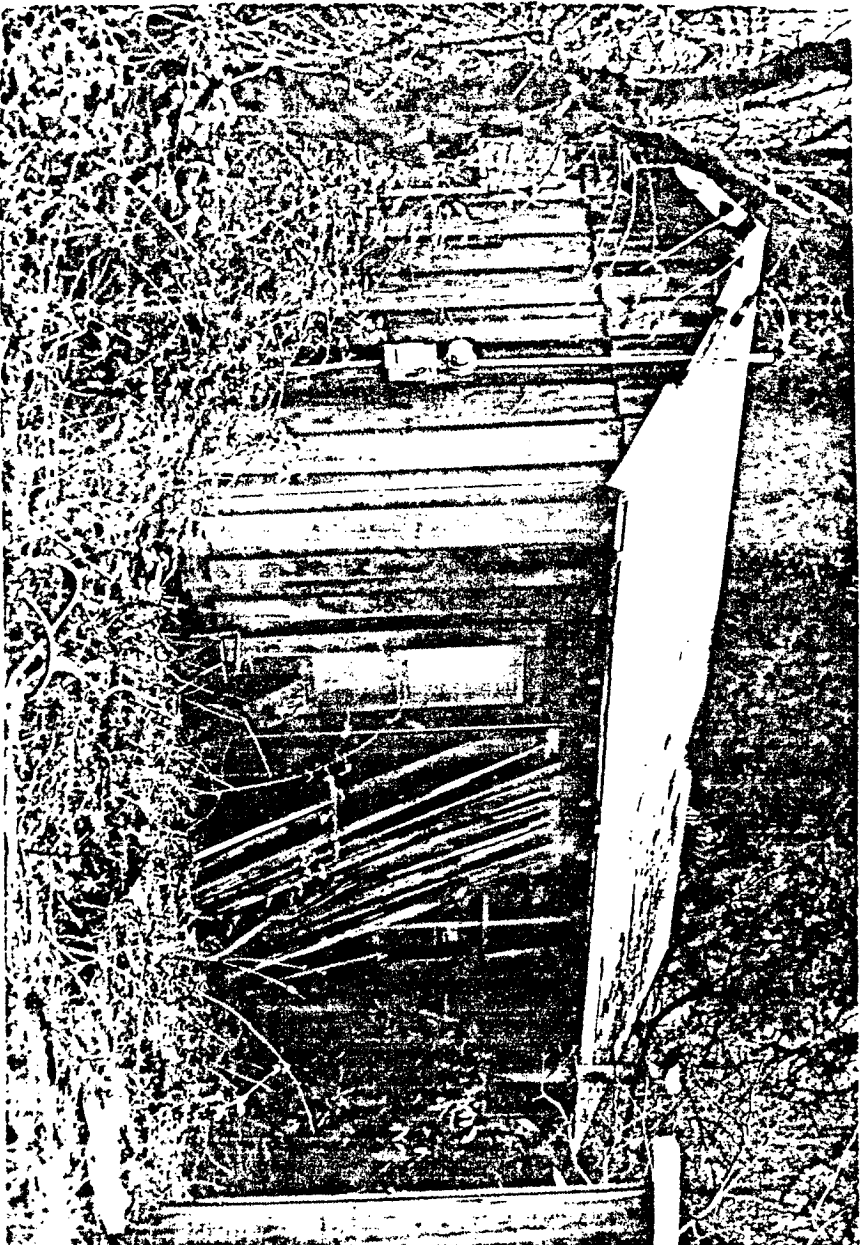
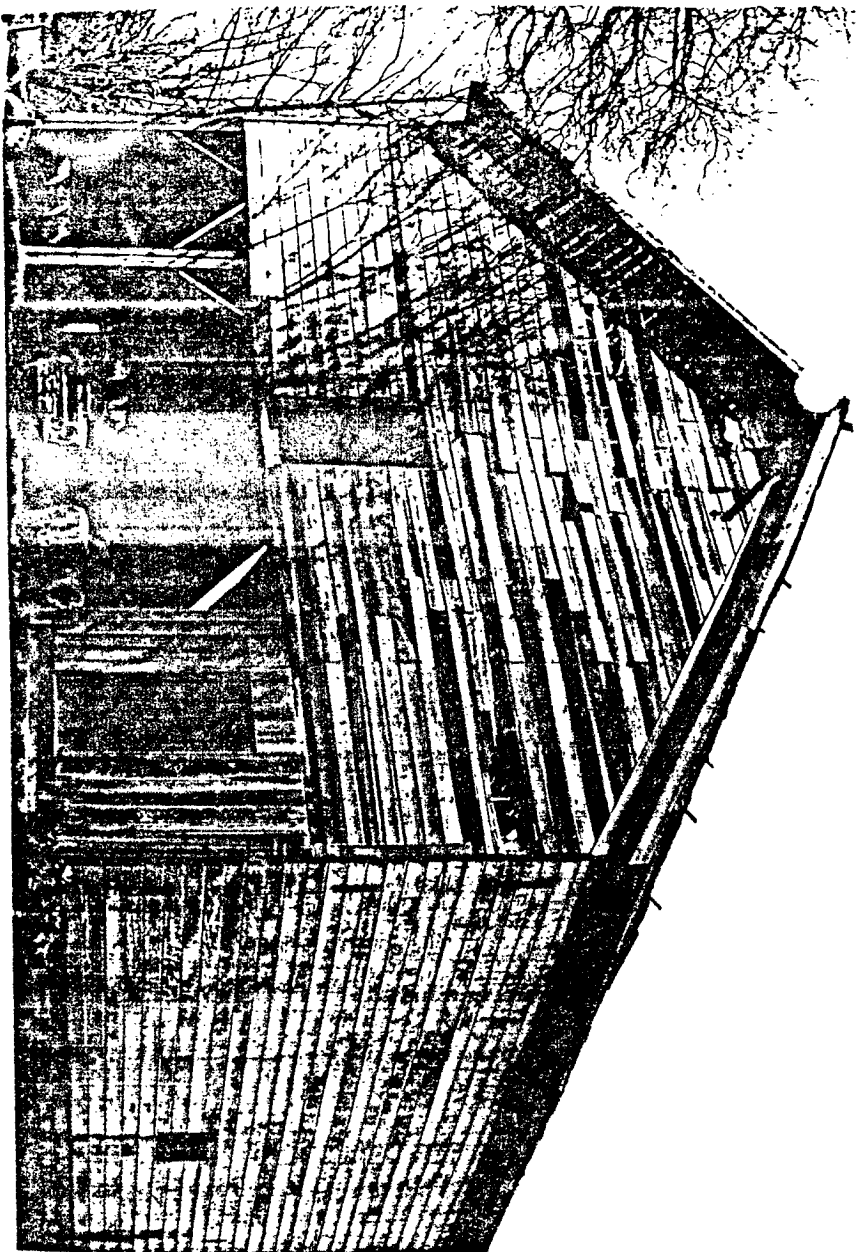
Also; property directly adjacent to the rear north eastern boundary of the ranch, extending the northern boundary to the east 90 feet, south 70 feet, back to the west 90 feet until it again intersects the eastern boundary, thus forming a rectangle 70' by 90', that stands east of Rosebud property and contains the barn. The property is currently under different ownership as stated previously in this form.



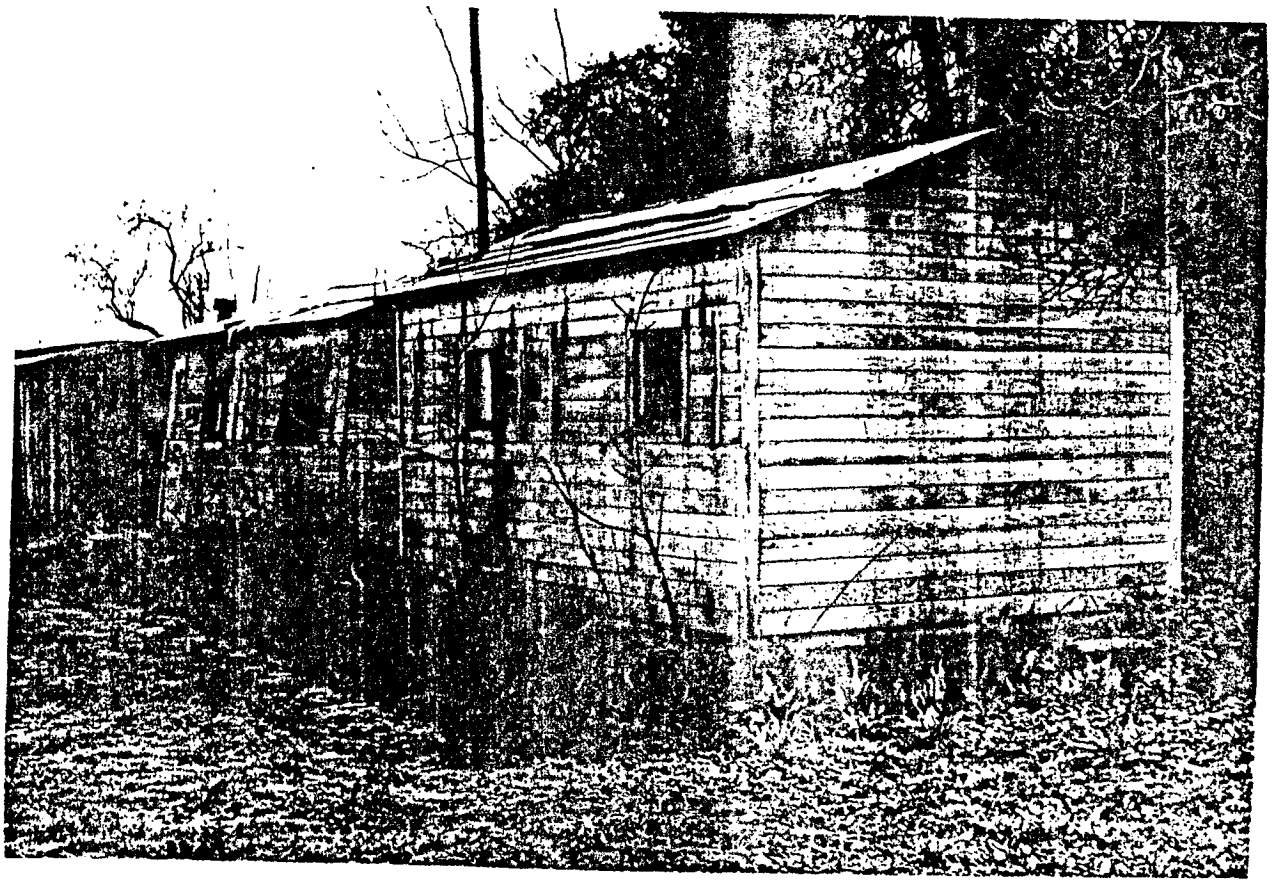
Rosebud Ranch
near Hood, California

SKETCH MAP

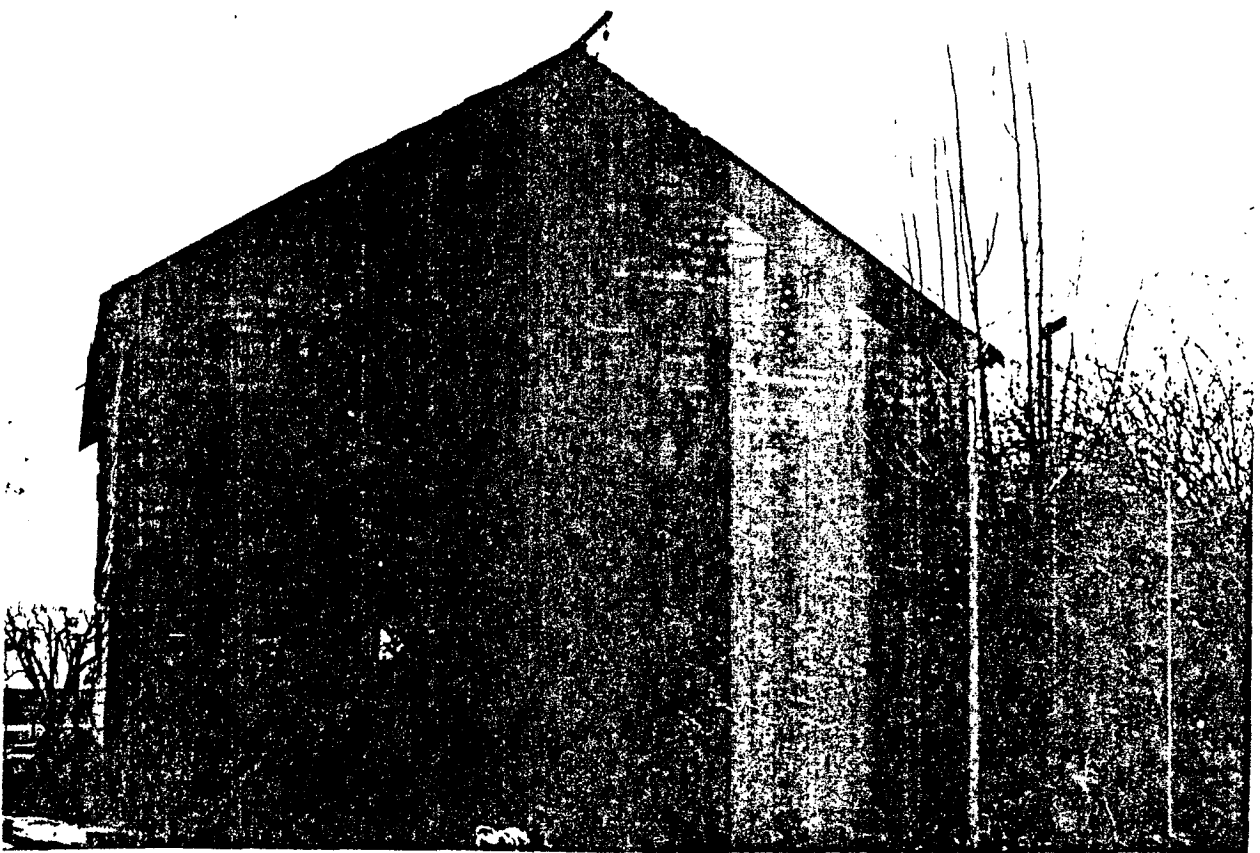
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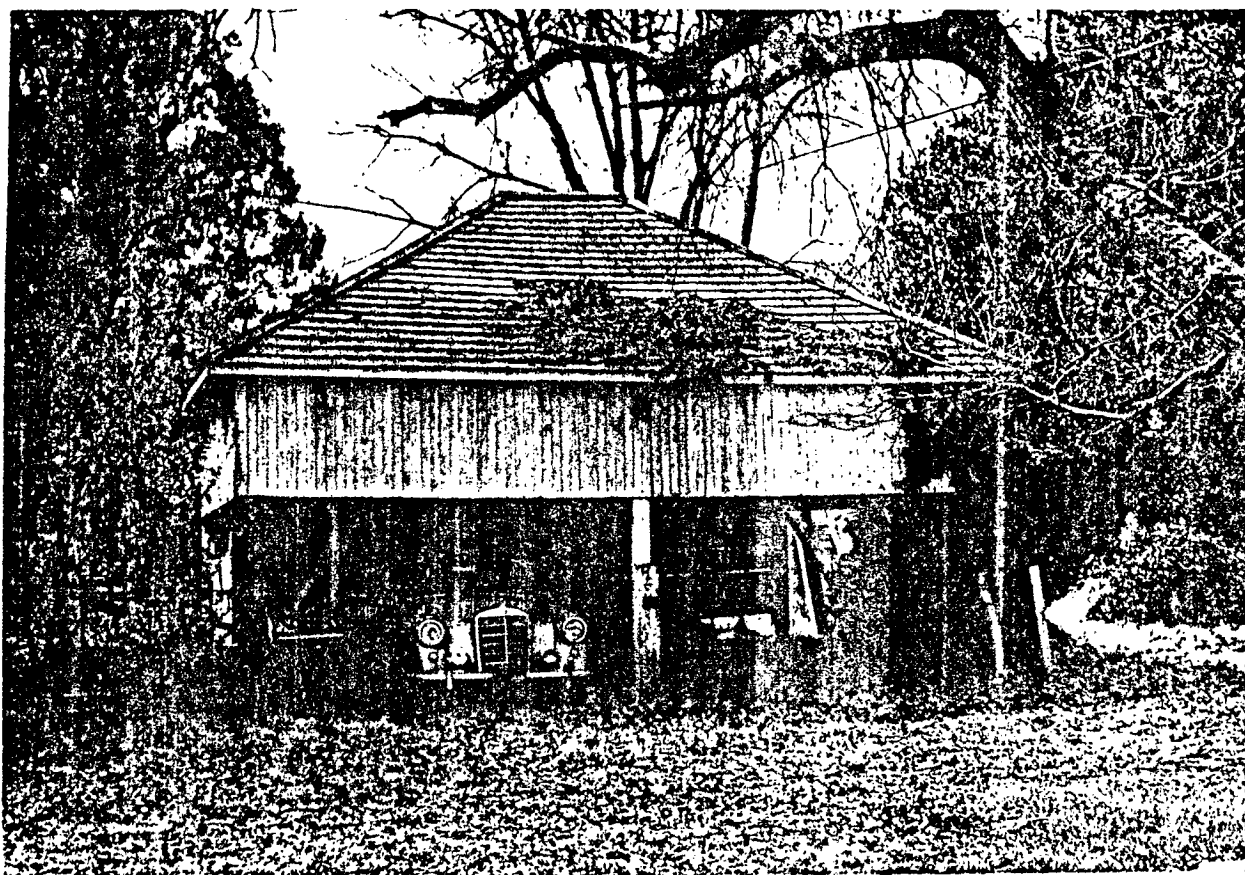
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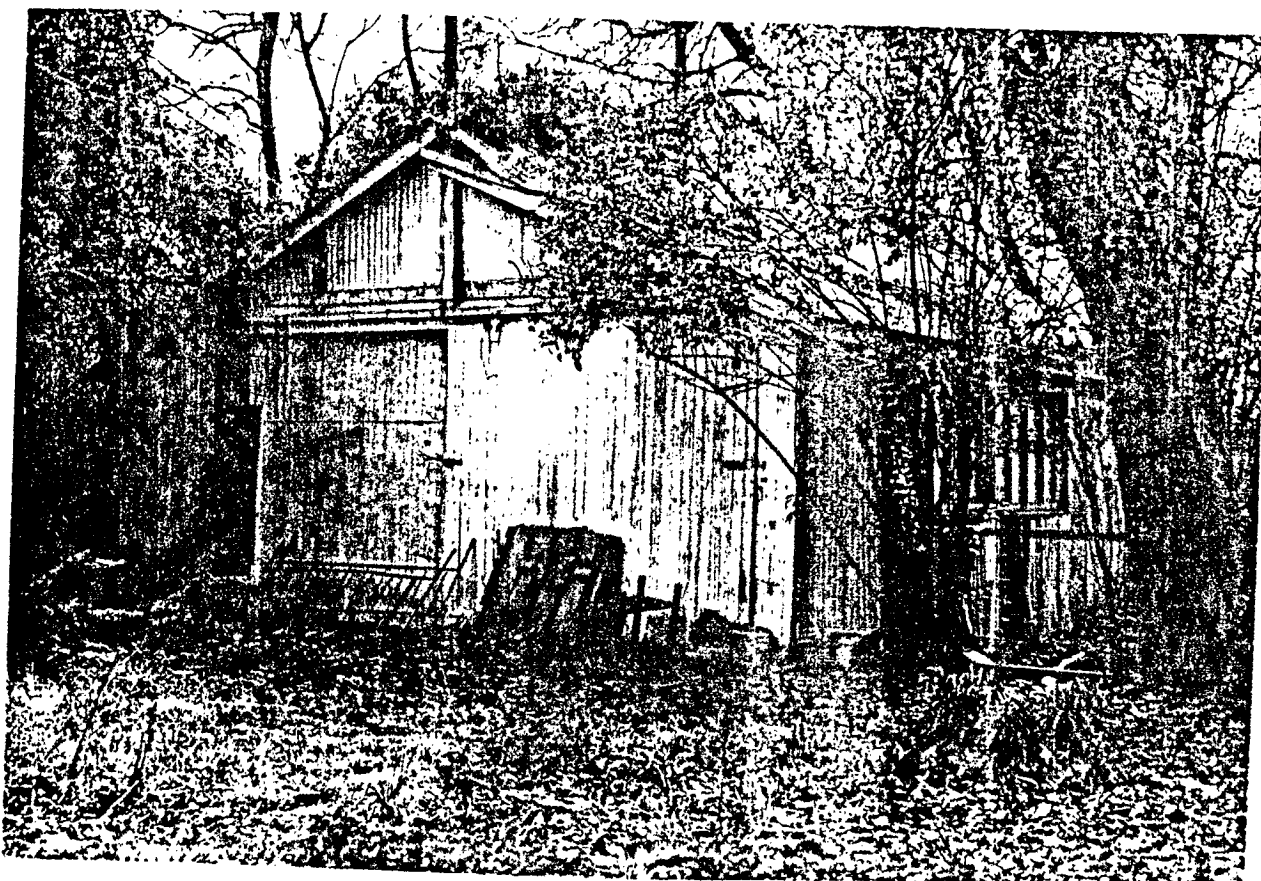
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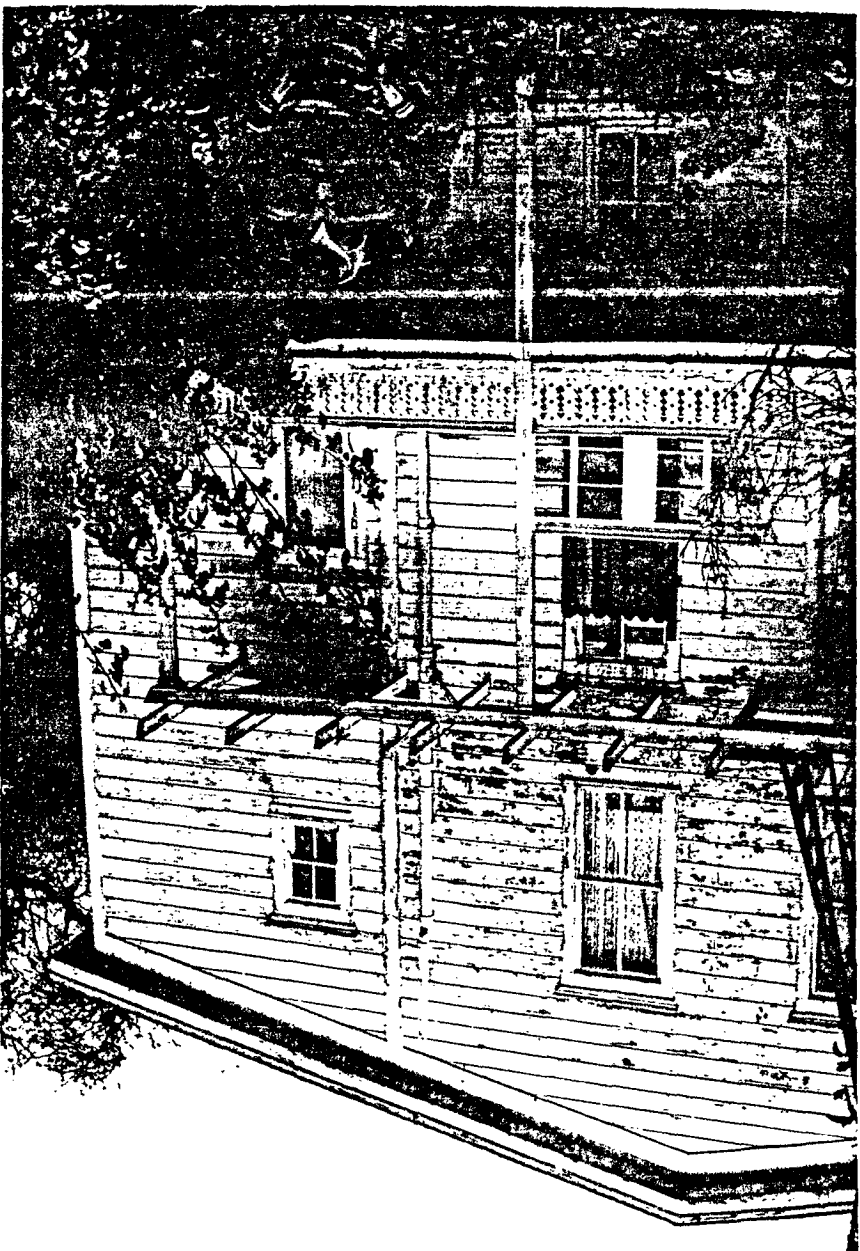
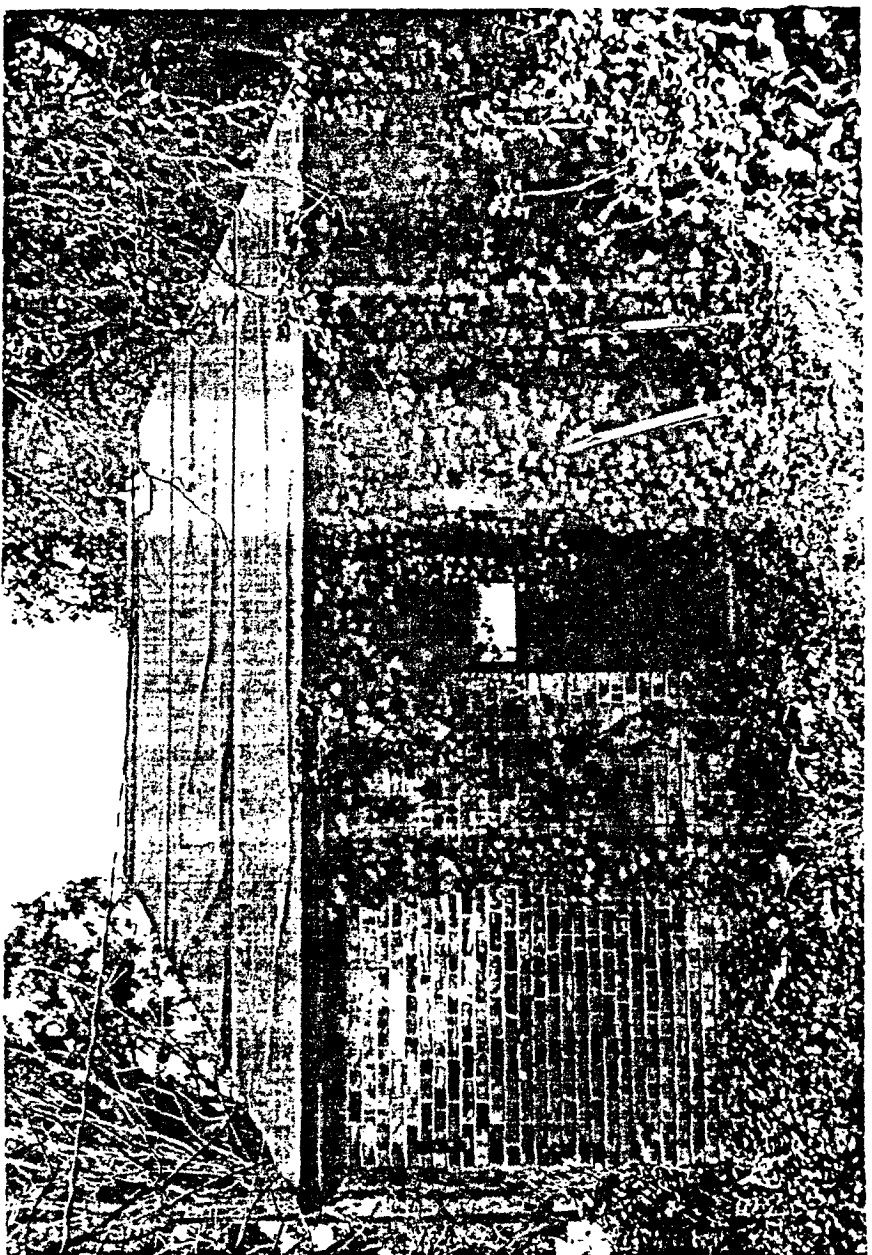


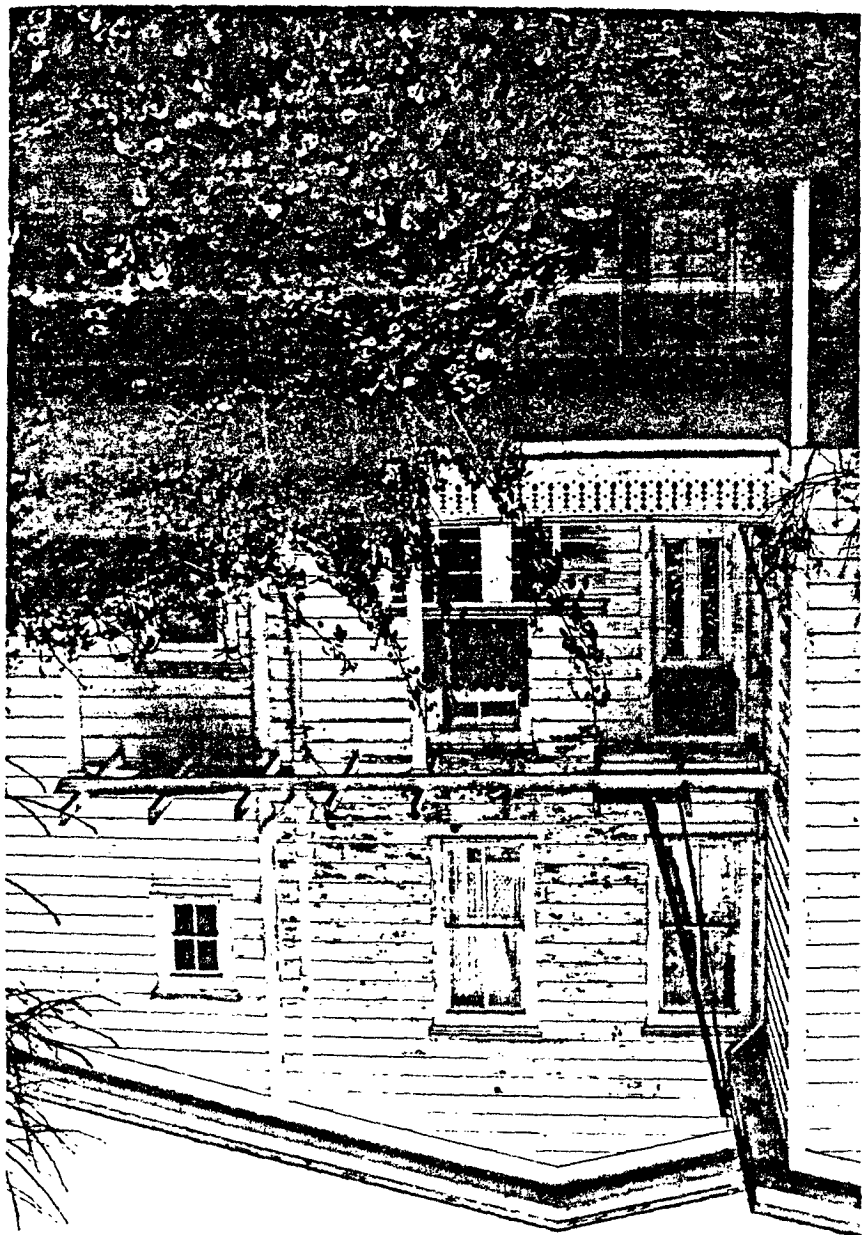
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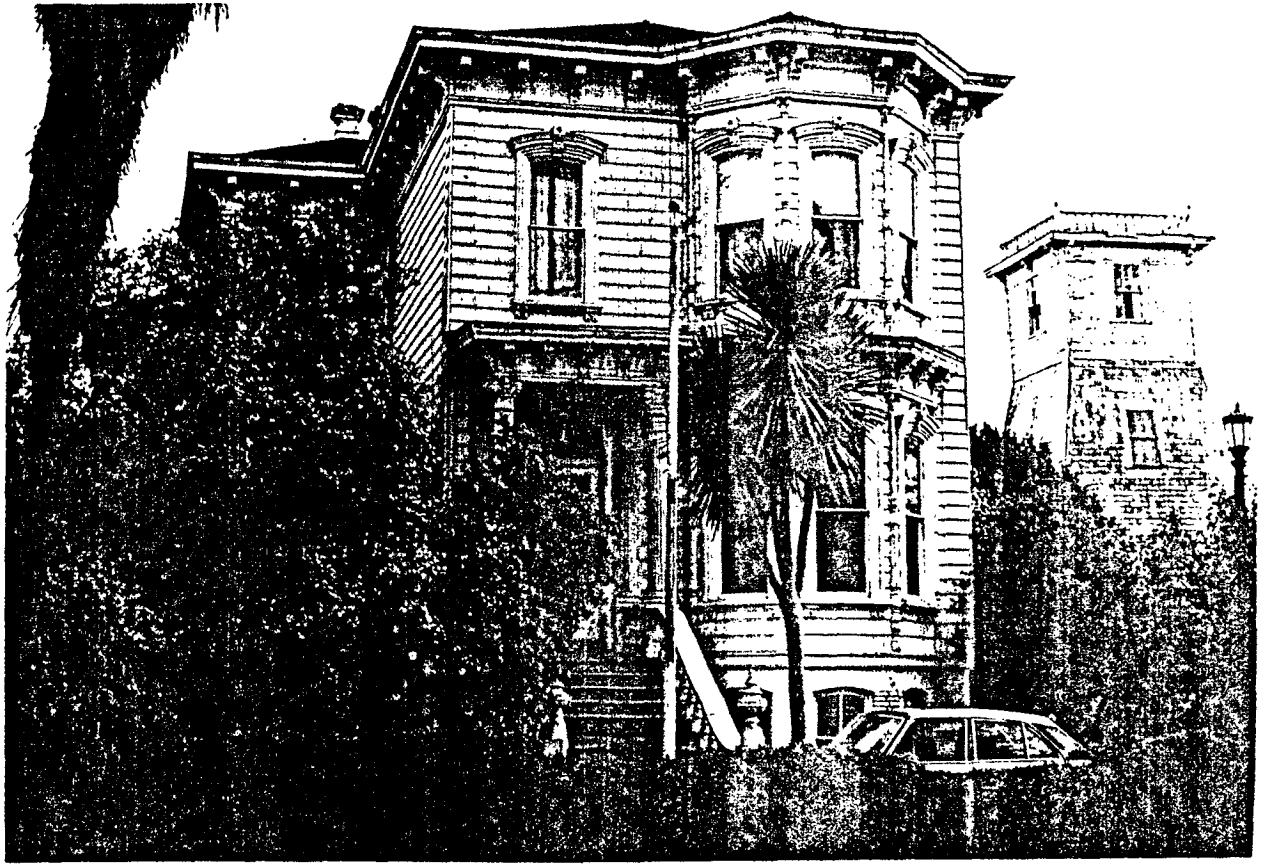
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C-102421



12



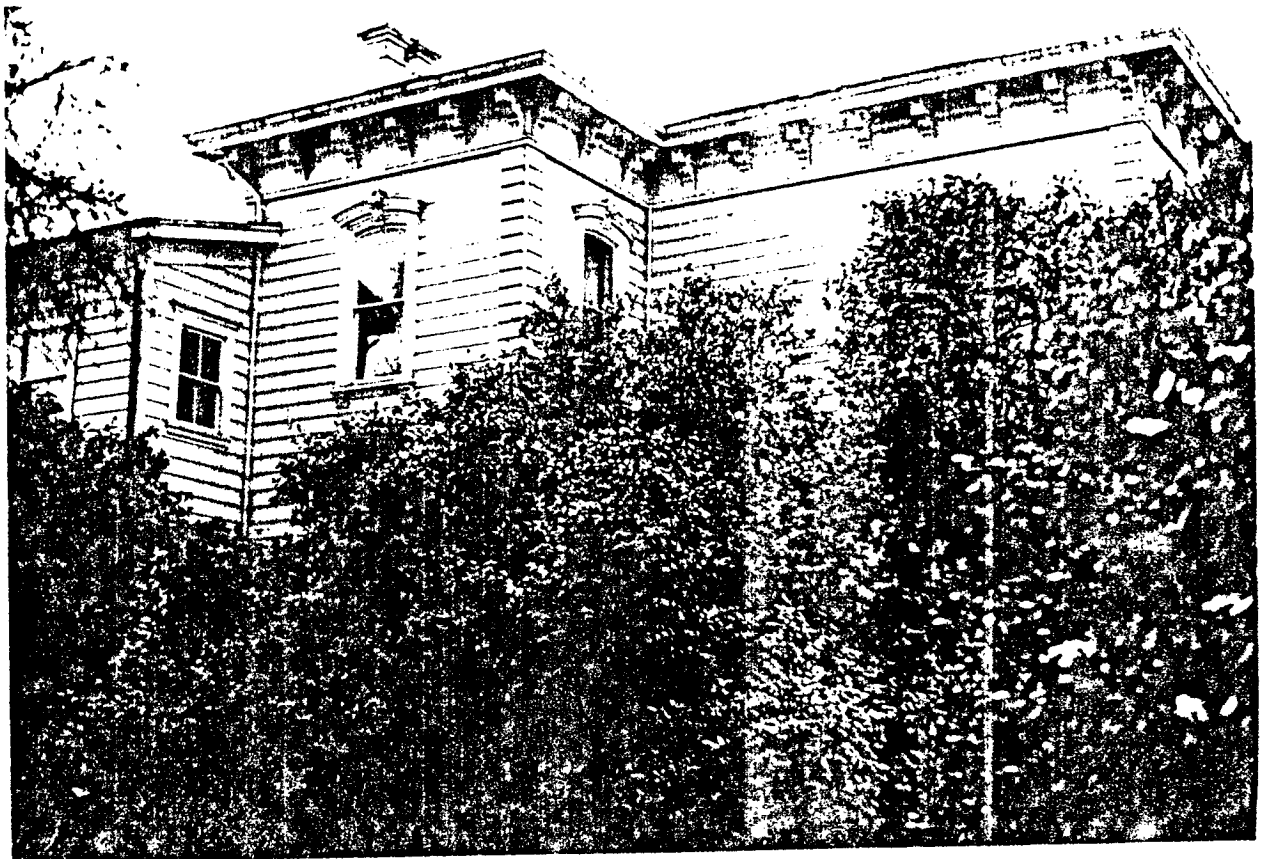
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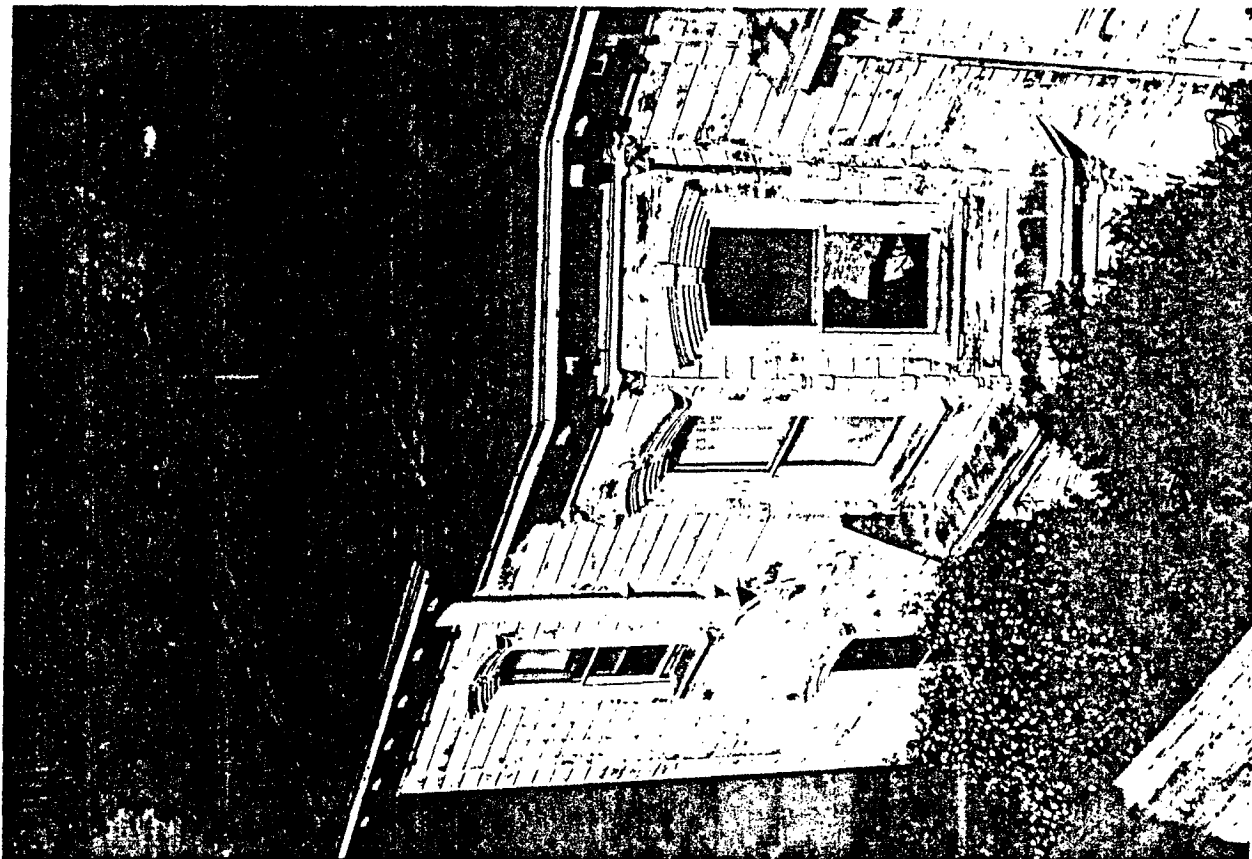
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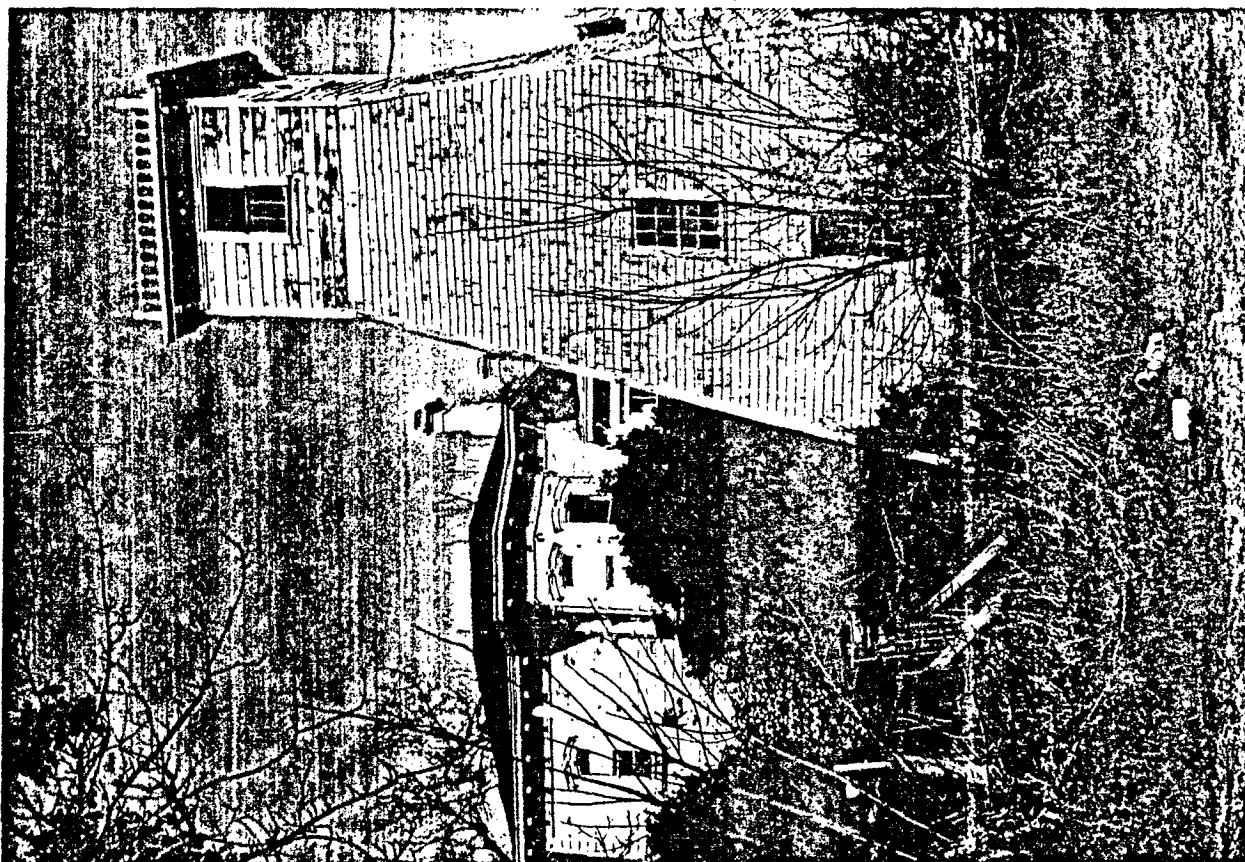
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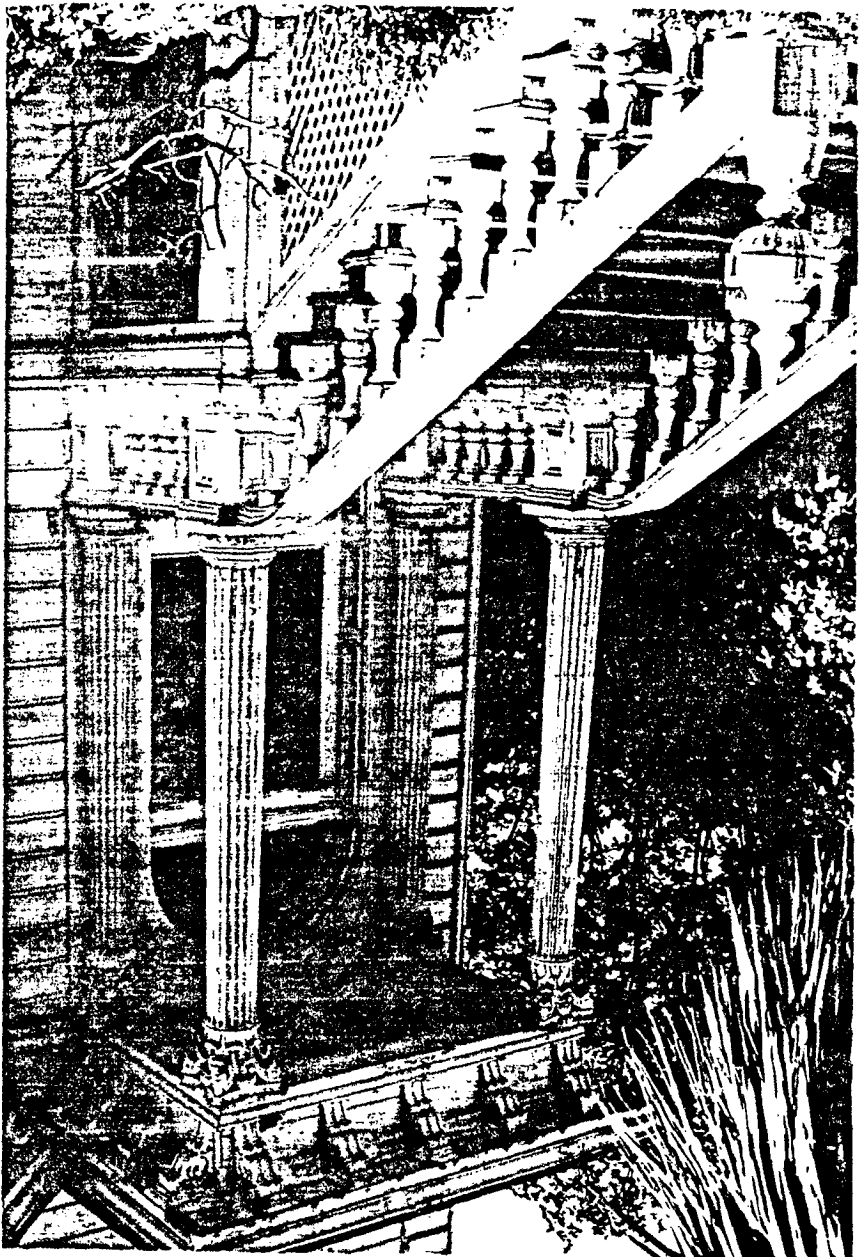
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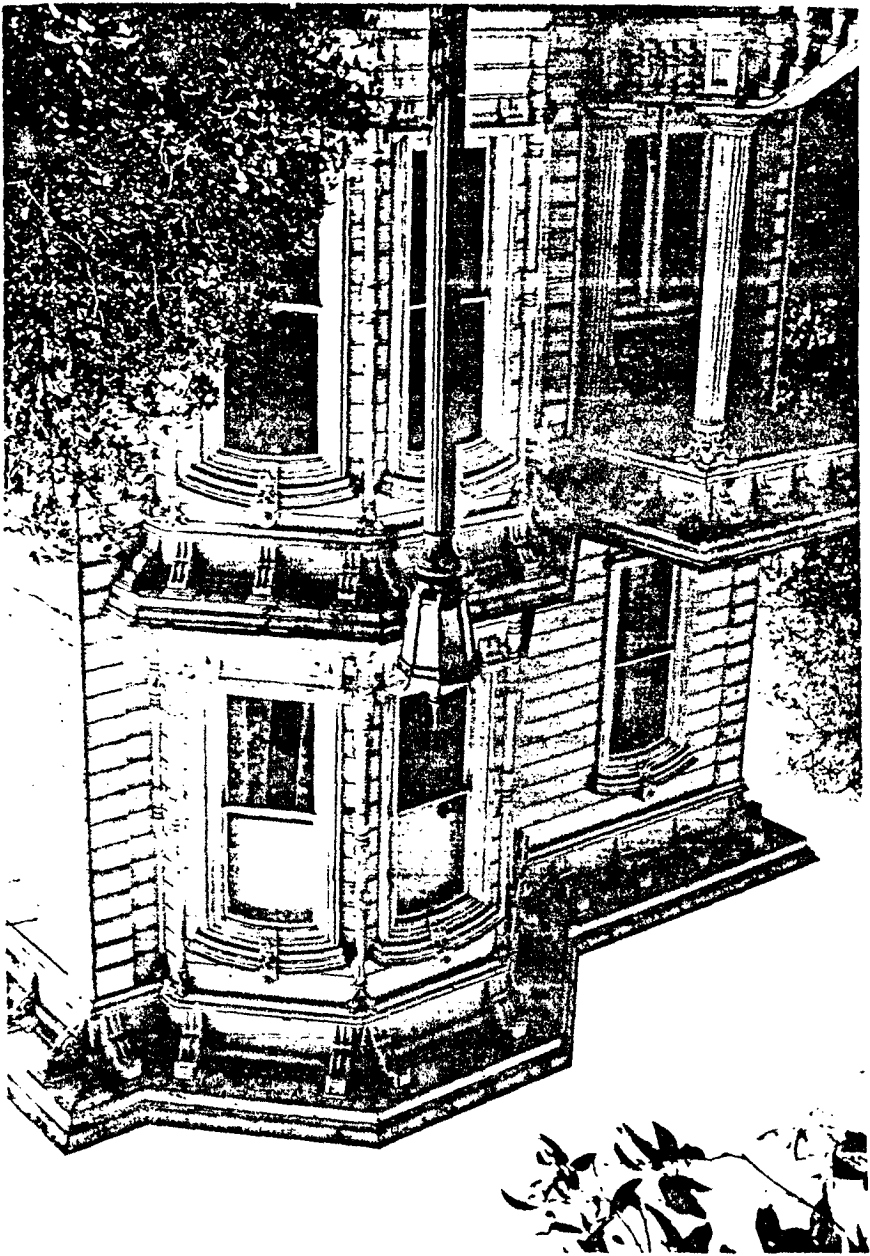
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C-102424



17



18

C-102425

C-102425